



**DREAM RAINBOW
DREAM
THUNDER**

**ESPRIT
ORCHESTRA**

ALEX PAUK
Music Director
and Conductor

SUNDAY, OCTOBER 17, 2010

Koerner Hall at
the Royal Conservatory
in the TELUS Centre for
Performance and Learning

WALLACE HALLADAY saxophones
PETER CHIN dancer/choreographer
LARRY WEINSTEIN film maker



ENJOYING TONIGHT'S CONCERT?

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For more information about Esprit's 2010-11 concert season please visit our website.

ESPITORCHESTRA.COM

With Esprit's first concert in Koerner Hall in October 2009 it was apparent that the hall was perfectly suited to our orchestra as well as our audience. Moving Esprit's 2010/11 subscription series (our twenty-eighth) to Koerner Hall was a natural step providing us with fabulous acoustics and a comfortable, appealing architectural space for hearing today's finest music.

Revealing the richness of our country's orchestral music, I've programmed concerts that include many Canadian works previously commissioned or performed by Esprit. My choice of pieces from abroad further reflects a spectrum of dynamic trends in contemporary composition. Koerner Hall acoustics enliven and enrich Esprit's orchestral sound while our repertoire opens up new realms for exploration in listening.

GET CARRIED AWAY

Joining us in performances ranging in character from dazzling to profound, is a stunning array of exceptional guest artists including, Russell Braun, one of the most sought-after baritones in the world, the outstanding Elmer Iseler Singers, Marie Bérard, concert master of the Canadian Opera Company Orchestra, Teng Li, principal viola of the Toronto Symphony Orchestra and Wallace Halladay, edgy saxophonist extraordinaire.

Adding excitement to our opening concert will be Rhombus Media's Larry Weinstein with his charming film on Balinese life edited to Esprit's live performance of McPhee's *Nocturne* which will also be performed a second time to accompany Peter Chin, a specialist in Asian dance, performing his own choreography. One of the season's highlights will be a film/slide/video show in parallel with the music of our November concert, all of which relates to visual art. The concert includes a piece by John Rea configuring the orchestra onstage to visually and sonically create the kind of geometric lines and forces in Vasarely's paintings.

Many more delights fill our season's lineup including a shining gem that is Evangelista's miniature symphony, the mystery and passion of music by Kancheli and Gubaidulina plus the hilarity of Doug Schmidt's *Discouraged Passion* portraying an unfortunate young Brazilian suitor contending with the terror of his girlfriend's mother. Rather than describing every piece, I'll simply say that Esprit's repertoire has vitality and meaning that will resonate with audiences long after they've left the concert hall.

Thank you for joining us in Esprit's first full season at Koerner Hall.



Alex Pauk, Founding Music Director and Conductor

ESPRIT ORCHESTRA

Alex Pauk, Music Director & Conductor

Flutes

Douglas Stewart - flute/piccolo

Maria Pelletier - flute/piccolo/bass flute

Christine Little Ardagh - flute/piccolo

Oboes

Lesley Young - oboe

Karen Rotenberg - oboe/English horn

Hazel Nevin Newton - oboe/bass oboe

Clarinets

Max Christie - clarinet/E flat clarinet

Richard Thomson - clarinet/bass clarinet

Gregory James - clarinet

Ken Fudurich - contrabass clarinet

Bassoons

Jerry Robinson - bassoon

William Cannaway - bassoon/contrabassoon

Stephen Mosher - bassoon

Horns

Joan Watson

Christine Passmore

Michele Gagnon

Linda Bronicheski

Trumpets

Robert Venables

Anita McAlister

Mike Fedyshyn

Trombones

Robert Ferguson

Ian Cowie

Herbert Poole - bass trombone

Tuba

Scott Irvine

Piano

Stephen Clarke - piano/celeste

Benjamin Smith - piano/celeste

Harp

Erica Goodman

Percussion

Ryan Scott

Trevor Tureski

Gregory Samek

David Schotzko

Timothy Francom

Joel Cormier

Violin 1

Fujiko Imajishi - Concertmaster

Anne Armstrong

Sonia Vizante-Bucsa

Sandra Baron

Renee London

Kenin McKay

Ayako Miyagawa

David Visentin

Violin 2

Bethany Bergman

Hiroko Kagawa

Ron Mah

Michael Sproule

Louise Pauls

Alexa Wilks

Jeewon Kim

Joanna Zabrowarna

Viola

Nicholas Papadakis

Josh Greenlaw

Kathy Rapoport

Karen Moffatt

Bridget La Marche

Violoncello

Paul Widner

Marianne Pack

Olga Laktionova

Margaret Gay

Peter Cosbey

Bass

Tom Hazlitt

Robert Speer

Natalie Kemerer

Sherri Preuss



DREAM RAINBOW DREAM THUNDER

8 pm concert; 7:15 pm pre-concert talk

PROGRAMME

- | | | |
|-------------------|--|--------|
| R. Murray Schafer | <i>Dream Rainbow Dream Thunder</i> | (1988) |
| Colin McPhee | <i>Nocturne</i> | (1958) |
| | 1) film by Larry Weinstein, film maker | |
| | 2) dance by Peter Chin, dancer/choreographer | |
| Scott Good | <i>Babbitt</i> concerto for saxophone(s) and orchestra | (2006) |
| | Wallace Halladay, saxophones | |

INTERMISSION

- | | | |
|--------------|---------------------------------|--------|
| Charles Ives | <i>Central Park in the Dark</i> | (1906) |
| Thomas Adès | <i>Asyla</i> | (1997) |

ALEX PAUK

Music Director & Conductor

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *Creative Sparks* mentoring and outreach project, tours and international relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.



As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

WALLACE HALLADAY

Saxophones



Canadian saxophonist Wallace Halladay captures the qualities of the modern virtuoso, being at home in numerous styles, from the traditional to jazz and beyond. A specialist in the performance of contemporary music, Wallace has commissioned and premiered numerous works for saxophone. In addition to performances of concerti by Ibert, Schmitt, Husa, Muldowney, Kancheli, Scelsi and Donatoni, he has worked with composers Michael Colgrass, Mauricio Kagel and Scott Good on the Canadian premieres of their concerti, the latter commissioned by the Esprit Orchestra. In March

2009, Wallace made his debut as soloist with the Vancouver Symphony Orchestra.

Frequently broadcast on CBC Radio, Wallace has also recorded the two saxophone Sequenzas of Luciano Berio and the Colgrass concerto for NAXOS Records. He has been presented by and performed with new music groups across the Canada and the USA. Wallace was the Artistic Director of the Scelsi Centenary, Franco Donatoni, and Gubaidulina Chamber Projects; he has also curated concerts and lectured on the music of Giacinto Scelsi and Luciano Berio.

Wallace holds a Bachelor's degree in Performance and Composition from the University of

Toronto, a Master's from New England Conservatory in Boston, and a doctorate from the Eastman School of Music. He presently teaches at the University of Toronto.

LARRY WEINSTEIN

Film maker / Director



In recent years, Larry Weinstein has become Canada's pre-eminent director of films on musical subjects. Feature films documenting the lives of twentieth century composers have been screened at major film festivals throughout the world and have received top awards in Toronto, Montreal, Banff, New York, Chicago, Columbus, Los Angeles, San Francisco, Houston, Oakland, Paris, San Sebastian, Prague and Melbourne. His films have earned numerous Gemini Awards, which celebrate the best in Canadian television production. He received nominations for a 1986 Academy Award for *Making Overtures—The Story of A Community Orchestra*, two Primetime Emmy nominations and won three International Emmys. In 1998, his film *Solidarity Song* won the Louvre's coveted "Classique en Images" Award as the best film on the arts over a three year span.

Larry has worked throughout Europe, the U.S., Canada, Asia and South America, with many of the world's major cultural broadcasters. His programs have been televised in over 40 countries around the world. With twenty award-winning films to his credit, and several projects in development, Mr. Weinstein is one of the most sought-after directors of music and arts films in the world. A graduate of York University, Weinstein, recently received the degree of Doctor of Letters (honoris causa) from the same university.

PETER CHIN

Dancer/Choreographer

Peter Chin is an award-winning multidisciplinary artist born in Kingston, Jamaica and based in Toronto. He is active as a musician/composer, dancer/choreographer, performance artist, designer and director.



Peter was Now Magazine Best of Toronto dancer / choreographer / designer in 2008. He won the 2006 Murriel Sherrin Award for International Achievement in Dance at the Toronto Mayor's Arts Award and is a co-winner of the 2005 inaugural Interdisciplinary KM Hunter Award. He has been awarded a prestigious Gemini Award for "Best Performance in a performing arts program" in Nick de Pencier's film *Streetcar*, for which he choreographed, performed and composed the music. Peter has received four Dora Mavor Moore Awards: "Outstanding New Choreography" for *Stupa* in 2005, "Outstanding New Choreography" for *Northeast/southwest* in 1997, "Outstanding New Choreography" and "Outstanding Performance" for *Bite* in 2000. He has also been nominated three times: for *Language* in 1998, *Ghost Train* in 2001 and *Transmission of the Invisible* in 2008.

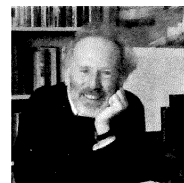
Peter Chin lived in Java during the 1990's, studying and researching classical Indonesian dance and music and aboriginal performing arts, both privately and under the auspices of the Department of Education and Culture of the Indonesian Government. In 2003, he did a 5 month research residency at the Royal University of Fine Arts in Phnom Penh Cambodia, studying classical Khmer dance and music in post-Khmer Rouge era, and Angkorian Temple architecture.

Peter's works have been presented internationally and throughout Canada.

DREAM RAINBOW DREAM THUNDER

R. Murray Schafer

Dream Rainbow Dream Thunder is a fantasy for orchestra, derived, for the most part, from a single evening's improvisation at the piano. Although not a pianist himself, Schafer sometimes improvises for relaxation, especially late at night. In the composer's own words, "these reveries are in past musical styles; they rarely generate new ideas for compositions. Occurring just before sleep, they often display the characteristics of dreams; rapid fluctuations of mood, sudden shifts of focus, and few, if any, repetitions of material." As Schafer recalls, "on the occasion when I improvised what I subsequently notated as this piece, I was living in Switzerland. I



had just returned from visiting Neuschwanstein, King Ludwig's castle in the Bavarian mountains. Rain and mist shrouded the mountains as my friend and I hiked up to pay our respects to this strange edifice conceived out of love for the music of Wagner. Wagner is detectable in my improvisations, but so are the styles of other composers. *Dream Rainbow, Dream Thunder* joins yesterday with days of long ago, and tomorrow with days that will never be."

Born in Sarnia, Ontario, in 1933, Murray Schafer has won national and international acclaim not only for his achievements as a composer, but also as an educator, environmentalist, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England, which encompassed literature, philosophy, music and journalism. A prolific composer, Schafer has written works ranging from orchestral compositions to choral music, as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the World Soundscape Project, as well as his 12-part *Patria* music theatre cycle. Murray Schafer's most important book, *The Tuning of the World* (1977), documents the findings of his World Soundscape Project, which united the social, scientific and artistic aspects of sound, and introduced the concept of acoustic ecology.

The concept of *soundscape* unifies most of his musical and dramatic work, as well as his educational and cultural theories. He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for distinctive service to the arts.

R. Murray Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music. Through his unique explorations of the relationships between music, performer, audience and setting, he has expanded the potential and appreciation of music and its place in the arts and culture of his time.

Murray Schafer has been honoured with many awards throughout his career. As first recipient of the *Jules Leger Prize for New Chamber Music*, in 1977 for his String Quartet No. 2, he continued to attract praise, accepting the *Prix International Arthur-Honegger* in 1980 for String Quartet No. 1, and the *Banff National Award in the Arts* in 1985. He has continued to be recognized for his "strong, benevolent and highly original imagination and intellect" as the first recipient of the triennial *Glenn Gould Award* presented by Sir Yehudi Menuhin in 1987. In 1983, Schafer was awarded the *Canada Council Molson Prize for the Arts* for his outstanding contribution to the cultural and intellectual life of Canada. In 1999, Mr. Schafer received the Ontario Arts Council's first *Lifetime Achievement Award*. In 2009 Mr. Schafer received the The Governor General's Performing Arts Awards for Lifetime Artistic Achievement.

NOCTURNE

Colin McPhee

Colin Carhart McPhee was born in Montreal in 1900 (the year that Queen Victoria died), but he grew up in Toronto (a place where Victorian morality, at least, was rumoured to still be alive as late as 1965!). It was there he premiered his *First Piano Concerto* with Toronto's New Symphony Orchestra long before he was legally allowed to even toast his success with anything stronger than a sarsaparilla soda. McPhee hated the provincialism of the place from the very beginning. As he matured, he grew to despise Toronto's Victorian sensibilities. He escaped to Paris and New York as soon as it became possible to do so.

In Paris, McPhee made a notoriously characteristic decision NOT to study with Nadia Boulanger, as so many composers of his generation had. He opted instead for New York, and the more avant-garde composer Edgard Varèse. In New York, he met the woman who would soon become his wife, Jane Belo. She was a budding anthropologist (a graduate student of Margaret Mead), and on the rebound from her first marriage to a very rich man. One night at an exotic dinner party on Manhattan's East Side, Colin and Jane heard the siren song of Balinese gamelan music, scratchily captured on primitive early cylinder recordings from Bali. With in a matter of months, they were married, and steaming across the Indian Ocean to the island of their dreams.



Bali was just about as far away from western culture as one could go, back in 1931. It became, for McPhee, what Samoa was for Robert Louis Stevenson or what Tahiti was for Paul Gauguin. East met West with fascinating results.

Throughout the 1930s, Colin McPhee immersed himself in an intensive investigation of Balinese gamelan music – which was (and still is!) quite literally everywhere in Bali. McPhee watched while craftsmen forged the metal gongs and brass bells that ultimately combine with wooden xylophones, skin drums and bamboo flutes to make up a gamelan ensemble. He criss-crossed the island in search of arcane local variants of both instrumentation and tunes. He painstakingly notated the melodic and percussive complexities of every gamelan piece he heard played. Their titles were as exotic as their sounds: “Crow Stealing Eggs”; “Cow Drinks”; “Toad Climbs Paw-Paw”; or “Burning Grass”. In many ways, McPhee quite literally and quite personally saved the Balinese gamelan tradition. During the time that he lived there, he happily commissioned the formation or reconstitution of gamelan ensembles that were already dead or definitely dying. He wrote a musicology masterpiece called *Music in Bali* which is still the standard textbook at the prestigious Conservatory of Music and Dance, in Bali's capital city, Den Pasar. McPhee's name remains a household word in Bali. His musical achievements are only now beginning to be acknowledged by the rest of the world.

In a 1949 letter to Aaron Copland, after the first North American radio broadcast performance of *Tabuh-tabuhan*, McPhee confided that “I simply can't believe I wrote it”.

By then, McPhee was in the middle of a desperate drinking depression. He had never really recovered from the painful separation of actually leaving Bali – which coincided with the end of his marriage to Jane Belo. Theirs had been a rather bizarre relationship from the very beginning. He was openly gay. She was clearly bisexual. Bali had allowed them to go their own ways. For a short while in the 1940s, McPhee lived in a cooperative brownstone in Brooklyn where his roommates include W.H. Auden, Carson McCullers, Benjamin Britten, Peter Pears, Truman Capote, Paul Bowles, Jane Bowles, Leonard Bernstein and Gypsy Rose Lee! McPhee and Britten and Bowles and Bernstein apparently fought for periodic possession of the grand piano. One could only have wished to be a fly on the wall.



"His name was George E Babbitt. He was forty-six years old now, in April, 1920, and he made nothing in particular, neither butter nor shoes nor poetry, but he was nimble in the calling of selling houses for more than people could afford to pay. His large head was pink, his brown hair thin and dry. His face was babyish in slumber, despite his wrinkles and the red spectacles on the slopes of his nose. He was not fat but he was exceedingly well fed; his cheeks were pads, and the unroughened hand which lay helpless upon the khaki-colored blanket was slightly puffy. He seemed prosperous, extremely married and unromantic; and altogether unromantic appeared this sleeping-porch, which looked on one sizable elm, two respectable grass-plots, a cement driveway, and a corrugated iron garage. Yet Babbitt was again dreaming of the fairy child, a dream more romantic than scarlet pagodas by a silver sea."

-from Sinclair Lewis' novel 'Babbitt'(1922).

"Babbitt (the music that is) is a reflection of G.E. Babbitt the character, rather than attempting to relate the narrative of the book. I find his character to be quite interesting, in that although he is a shallow conformist, whose self worth is always related to the status quo, he still feels genuine emotions of love, passion, loneliness, and despair. I would like to thank Alex Pauk for allowing me the opportunity to compose this new work, Wallace Halladay for his time and talent (and agreeing to perform on 4 saxophones!), and to the Ontario Arts Council for financial support."

- Scott Good

Dr. Good is a Canadian composer of orchestral, chamber and vocal works that have been successfully performed in North America, Europe, and Asia; he is also active as a trombonist and conductor.

Currently, Good works in numerous different musical avenues. In August, 2008, he began an appointment as Composer-in-Residence with the Vancouver Symphony Orchestra. Duties include composing new works, curating the New Music series, and participating in programming committees. He works as curator for the Esprit Orchestra. In his fourth season in this role, he has acted as conductor, composer, and solo trombonist for their New Wave composers festival. Scott has composed music for a variety of ensembles including the National Arts Centre Orchestra, the Winnipeg Symphony Orchestra, the Kitchener/Waterloo Symphony, the Concours International de Montreal, the Hannaford Street Silver Band, the Esprit Orchestra, the Orchestre de la Francophonie Canadienne, Toronto Sinfonia, baroque ensemble I Furiosi, the North Toronto Collegiate Institute Symphonic Band, the Onyx wind quintet, the Trillium Brass Quintet, Belladonna, as well as soloists Wallace Halladay, Larry Larson Dale Sorensen, and John Farah. Scott has also worked with Peter Chin on his interdisciplinary work "Stupa" combining music, dance, and poetry.

Dr. Good studied at the Eastman School of Music (BMus in composition and performance, 1995) and the University of Toronto (Dmus, composition, 2005). He has received numerous awards for his music, including the Howard Hanson Prize (1995) and First Prize at the Winnipeg New Music Festival Composers Competition (1996); more recently, he has received the John Weinzwieg Prize (1999) and three prizes in the SOCAN Competition for Young Composers (2000-01).

CENTRAL PARK IN THE DARK

Charles Ives

Central Park in the Dark was written in 1906, when Ives lived opposite the park. Scored for a chamber orchestra of single winds, two pianos, percussion, and strings, it is an “urban” equivalent to Ives’ many country and small-town scenes but also closely related to some of his metaphysical pieces, notably *The Unanswered Question*. Ives probably intended to depict in it a contrast between the mysterious beauty of nature and the noise of the rowdy, stay-awake city beyond. That rowdiness is represented by a popular ragtime song of the day, “Hello My Baby” – no doubt a staple of late-night parties – which jars and jostles the night before it exhausts itself in a *fff* (*forte possibile*) and yields to the eternal flow.



About the work, Charles Ives wrote:

This piece purports to be a picture-in-sounds of the sounds of nature and happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night. The strings represent the night sounds and silent darkness – interrupted by sounds [the rest of the orchestra] from the Casino over the pond – of street singers coming up from the Circle singing, in spots, the tunes of those days – of some “night owls” from Healy’s whistling the latest or the Freshman March – the “occasional elevated”, a street parade, or a “break-down” in the distance – of newsboys crying “uxtries” – of pianolas having a ragtime war in the apartment house “over the garden wall”, a street car and a street band join in the chorus – a fire engine, a cab horse runs away, lands “over fence and out”, the wayfarers shout – again the darkness is heard – and echo over the pond – and we walk home.

Charles Edward Ives (October 20, 1874 – May 19, 1954) was an American modernist composer. He is widely regarded as one of the first American composers of international renown. Ives’ music was largely ignored during his life, and many of his works went unperformed for many years. Over time, Ives came to be regarded as an “American Original”. Ives combined the American popular and church-music traditions of his youth with European art music, and was among the first composers to engage in a systematic program of experimental music, with musical techniques including polytonality, polyrhythm, tone clusters, aleatoric elements, and quarter tones, many musical innovations of the 20th century.

SPECIAL THANKS

The Esprit Orchestra extends special thanks to Matt Gelb for creating digital improvements to the original film by Larry Weinstein. Matt also created a promotional film ‘Esprit in Bali’ and provided production assistance throughout this project.

'Asyla', plural of 'asylum', is a title deliberately ambivalent, containing the senses of both 'refuge, sanctuary' and 'madhouse'. Matias Tarnopolsky, an early commentator on the piece, suggested that 'the first movement evokes a sense of motion across open spaces, the inner two movements take place as if in an enclosed setting, and the finale bursts these confines to provide a final, unexpected release'.

From a patterned pealing of cowbells, there steals a long horn melody; maintaining its basic shape, it gradually extends its span and spreads to other instruments. Urgent little trumpet riffs open a new section, and there's a compressed recapitulation. The slow movement suggests glints of brightness within a large, dusky space. A bass oboe sings a long, sequentially falling melody. Very softly, divided strings adapt from the first movement a poignant chromatic descent. The scherzo, subtitled *Ecstasio*, begins softly, on divided strings, but swells to a thudding dance, a sort of *Rite of Spring* cum disco. Over the 4/4 bass beat, other instruments have intricate cross-rhythms. In the finale, a deep tuba tune moves slowly beneath a 'canopy' of cowbells and woodwind. Earlier ideas are superimposed. The close brings a sense of asylum gained.

Born in London in 1971, Thomas Adès studied piano at the Guildhall School of Music, and read music at King's College, Cambridge. Between 1993 and 1995 he was Composer in Association with the Hallé Orchestra, which association resulted in *The Origin of the Harp* (1994), and *These Premises Are Alarmed* for the opening of the Bridgewater Hall in 1996. *Asyla* (1997) was a Feeney Trust commission for Sir Simon Rattle and the CBSO, who toured it together, and repeated it at Symphony Hall in August 1998 in Rattle's last concert as Music Director of the orchestra. Rattle subsequently programmed *Asyla* in his opening concert with the Berlin Philharmonic as Music Director in September 2002 - an occasion which was recorded on DVD and broadcast on international television and radio.



Adès' first opera, *Powder Her Face* (commissioned by Almeida Opera for the Cheltenham Festival in 1995), has been performed all round the world, has been televised by Channel Four, and is available on an EMI CD. Most of the composer's music has been recorded by EMI, with whom Adès has an exclusive contract as composer, pianist and conductor. Adès' second opera, *The Tempest*, was commissioned by the Royal Opera House and was premiered there under the baton of the composer to great critical acclaim in February 2004.

Thomas Adès' music has attracted numerous awards and prizes, including the Paris Rostrum for the best piece by a composer under 30 (*The Origin of the Harp*, 1994); the 1997 Royal Philharmonic Society Prize for *Asyla*; the Elise L Stoecker Prize for *Arcadiana* (New York, 1998); the Salzburg Easter Festival Prize (1999); the Munich Ernst von Siemens Prize for Young Composers (1999); the 2000 Grawemeyer Award for *Asyla* (the largest international prize for composition, here awarded to the youngest recipient); the Hindemith Prize (2001), and the 2005 Royal Philharmonic Society Prize for *The Tempest*.

Adès is in demand worldwide as a conductor and pianist. As well as being a renowned interpreter of his own music, his performances and recordings of composers including Kurtág, Janáček, Nancarrow, Schumann, Schubert, Ruders, Tchaikovsky and Gerald Barry have been critically acclaimed. He performs regularly in collaboration with artists including Ian Bostridge and the Belcea Quartet and has conducted many orchestras including the BBC Symphony Orchestra, the Orchestre National de Radio France, the Danish Radio Symphony Orchestra and the City of Birmingham Symphony Orchestra, and ensembles including the London Sinfonietta, Ensemble Modern, the Athelas Ensemble and the Birmingham Contemporary Music Group. Adès has been Artistic Director of the Aldeburgh Festival since 1999.

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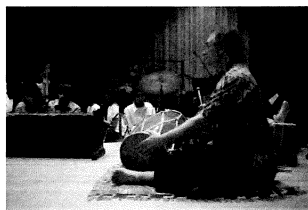
2010-11 Education and Outreach Programs

Bringing new Canadian music to audiences in the concert hall and beyond.

Every season, over 2000 young people participate in Esprit's education programs. Esprit's ***Toward a Living Art Education Program*** makes new music accessible by directly engaging young audiences in new listening experiences, and developing discussions with composers and performers. The program features **free open rehearsals** that promote active learning through exposure to new Canadian compositions and the rehearsal processes that brings them to life.

CREATIVE SPARKS

Creative Sparks is Esprit's mentoring program connecting students with living composers and musicians through the creation of new student compositions to be performed by Esprit or students in combination with Esprit players. Over a three-month period, students are guided in new forms of creative musical expression and the special performance techniques associated with them. The resulting student compositions are then presented during



Esprit's annual New Wave Composers Festival which serves as a rendezvous for Canada's best and brightest new composition talent – especially those in the beginning stages of significant careers in music. Esprit's festival often provides young composers with their first public engagement.

Photo: Composer/Gamelan Expert Andrew Timar performs with students in Esprit's Criss-Cross Concert at the Glenn Gould Studio, May 2010.

SPONSOR-A-STUDENT AUDIENCE DEVELOPMENT PROGRAM

Over the years, Esprit has experienced a steady growth in the number of young people attending its concerts as a direct result of our successful youth oriented programs. Our audience for subscriptions concerts has also grown significantly since our move to the spectacular Koerner Hall, our home venue.

With donations from supporters like you, Esprit is able to provide students from a wide range of artistic, social and cultural backgrounds from across the Greater Toronto Area, with free subscriptions or single tickets to concerts throughout the season. **These highly valued contributions enable us to engage students with composers and the orchestra, inspire them and spark their imaginations with our vibrant programming.** The program promotes active learning through exposure to new Canadian compositions and the performances that bring them to life.

CRISS-CROSS

Criss-Cross is a multi-layered mentoring program yielding a series of **multidisciplinary educational events that feature works by young people of varying artistic abilities and social backgrounds.** This multi-disciplinary/multimedia outreach venture is a community-based project that introduces students to the contemporary art forms and career opportunities within cultural industry. The project revolves around the creation of a number student concerts, culminating in high profile public concert. It will link students to Esprit's com-

posers and performers as well as artists from other artistic disciplines (film, dance, theatre) in a learning network through a mentoring system.

The project provides opportunities for students to expand their knowledge of new music in a variety of styles in combination with other art forms and media. Some will be active participants as creators and/or performers while others will experience the project as audience members who provide feedback which is documented for their learning.

Throughout the school year, students will work with multi-disciplinary teams of artists, Esprit Orchestra performers and composers to produce a number of pieces for performance at the *New Wave Festival* (May 2010).

Photo: Composer Brian Current follows along in the score created by students from J.S. Woodsworth Public School; below, student audiences observe Esprit in rehearsal



NEW WAVE COMPOSERS FESTIVAL

"The New Wave Gala Concert highlights Esprit's main preoccupations - commissioning, performing and promoting brand new music by Canada's best and brightest composers as well as programming outstanding works from abroad. Our New Wave Composers Festival is now an annual "hangout" for young composers from across Canada – providing a forum for interaction with the public and a wide range of professionals in the music business. It's a fantastic place to break down barriers between audiences and artists."

- Alex Pauk, Music Director & Conductor

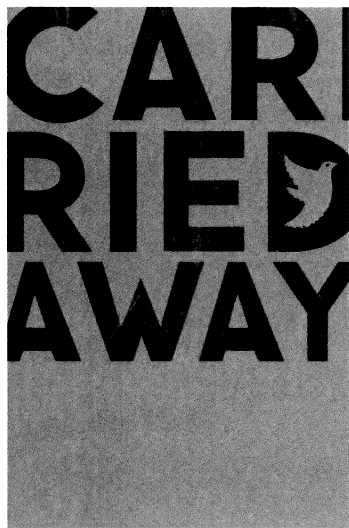
The Orchestra brings together a large group of young Canadian composers for a compact festival called the *New Wave Composers Festival*. Supported by the SOCAN Foundation, the public attends concerts, pre-concert talks by composers, special performances by featured artists, forums and panel discussions and talks by amateurs in the arts.

COMMISSIONS

Over the past 28 years, Esprit Orchestra has commissioned over 300 new works from Canadian composers, building a Canadian musical legacy. From the initial inspirational moment in the creative process to the final performance, Esprit nurtures new works from Canadian composers every year. Commissioning projects provide exposure for new talent and introduce audiences to new musical ideas. Esprit's stage is where Canadian musical culture originates and gets celebrated without reservation.

DONATE TO SUPPORT ESPRIT'S EDUCATION AND OUTREACH PROGRAMS

To support Esprit's Education and Outreach programs please visit our website and click on the Canada Helps button at the bottom of the main page. From there you can make a donation to any of the Esprit programs above and direct funds to a particular interest. We value all contributions towards our programming; a receipt will be issued for income tax purposes.



THANK YOU

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Esprit Orchestra gratefully acknowledges the following for their support of the 2010-11 concert season.



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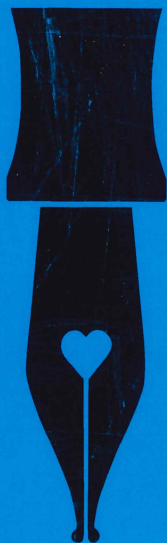
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OBSESSIONS

SUNDAY, NOVEMBER 21, 2010

8:00 pm Concert

7:15 pm Pre-concert talk

Koerner Hall at
the Royal Conservatory
in the TELUS Centre for
Performance and Learning

ALEX PAUK

Music Director and Conductor

RUSSELL BRAUN

Baritone

Programme:

GUNTHER SCHULLER

Seven Studies on
Themes of Paul Klee

JOHN REA

Hommage à Vasarely

ALEXINA LOUIE

Obsessions
(for baritone and orchestra)

1. Monet

2. van Gogh

HARRY FREEDMAN

Town

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At the Box Office in the Royal Conservatory in the TELUS Centre
for Performance and Learning. 273 Bloor Street West.

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www.espritorchestra.com